



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

probationary period. Referring to the custom of the French Government to utilize the Luxembourg as a halfway house for works of art Mr. Mather recommends some such course to the National Government and also makes an excellent suggestion for the utilization of stored exhibits in loan collections for provincial museums.

"The Problem of City Housing" is treated by Hollis Godfrey, in both an interesting and enlightening manner, in the March issue of the *Atlantic Monthly*, the Problem Abroad being considered in what appears to be the first of a series of papers upon this important subject. The *Harper's* has an illustrated article on "Jules Adler, Painter of Labor," by Charles H. Caffin, as well as a reproduction, an engraving on wood by Henry Wolf, of "A Northeaster" by Winslow Homer, with comment by W. Stanton Howard. *The Century* reproduces two works in sculpture by Henry Linder and a drawing by Whistler—probably the earliest that has been published. And the *World's Work* contains a third instalment of Elihu Vedder's Reminiscences.

BOOK REVIEWS

A HISTORY OF ARCHITECTURE.
BY RUSSELL STURGIS, A.M., Ph.D., ETC.
VOLUME II. Romanesque and Oriental.
New York, The Baker and Taylor Company.

As the last work of its lamented author, this volume would have a special interest for all those interested in the studies to which he devoted his life, at first as a practitioner of architecture, and in his riper years as a student and critic of that art and its allied arts. But its chief interest will remain intrinsic. It is hardly appreciated, even yet, how much the historical investigation of architecture has been facilitated and extended by photography. The traveler in the remotest parts, even in the "Hermit Kingdom" of Korea, even in the "Forbidden City" of Thibet, is required and requires of himself to bring back photographic documents of what he has seen before he is admitted as a trustworthy witness, or

can undertake to make any deductions from his observations. The camera does instantaneously what it would be the work of weeks or months for a skilled draughtsman to do, and does it without suspicion of a "personal equation." A writer on architecture can no longer expect attention unless his writing is illustrated with the pictorial evidence by which the reader is enabled to check both his author's observations and conclusions. The new facilities have been taken full advantage of in countless special papers and monographs. But this present history is the first in which it can be said to have been fully employed in a survey of the entire field. Fergusson is still current and quoted, and in the British Islands is still occasionally quoted as authoritative, not only as to facts, as to which indeed it commonly is, but as to matters of criticism, as to which its authority is distinctly non-exportable. A new edition of Fergusson's "History," or even of his "Handbook," which comprises the gist of the "History," with photographic illustrations, would be an immense improvement on the original—would, indeed, answer most purposes of the ordinary reader, not a special student, who should be well enough advised to provide himself with cautionary salt. Most of the French and German histories are even more out of date than Fergusson, as being less fully illustrated. A partial exception is Joseph's recent "Geschichte der Baukunst," in which photography has been freely invoked, and which is of high value, especially for the architecture of Germany, both medieval and modern. But this is by no means of the scope of a satisfactory history, the text being little more than a catalogue.

There was thus room for a history of architecture which should go over the entire field with the modern appliances. And Russell Sturgis was the man of all men to write it. No doubt laborers in one or another small province of archeology might surpass his knowledge in that, and successfully dispute his conclusions. But it would be difficult to name a man, in any country, who knew the whole subject with so encyclopediacal a knowledge, "the

whole subject" being understood as the architecture which has been availed of or which is available for modern purposes, the historic sources of our "architecturesque" building of today. And as valuable as the extent of his knowledge was the catholicity of his temper, his anxiety to stay safely within the facts, and his willingness to take pains, not to support a thesis, but to be right. While the present trend of architecture by no means commended itself to him, he was a candid judge of its manifestations. He endeavored, in the case of a contemporary, as in the case of an historical, work, to get at the workman's point of view, and to judge the achievement by the intention, not forgetting, however, that the point of view is as much a subject of criticism as any other fact about the work. It is not too much to say that this knowledge, industry and candor have availed to make his "History," so far as it has gone, "standard" immediately upon its appearance. It may be supplemented from time to time. But one does not see how it can be superseded.

This second and posthumous volume, on "Romanesque and Oriental," enforces, much more strongly than the first, on "Antiquity," the indispensableness of photography as an adjunct to any history of architecture at the present time. For all ancient buildings have to be more or less conjecturally restored in order to be intelligible. What the camera shows us of them is but *disjecta membra*, ruins and fragments which serve mainly to show the simplicity and lucidity, the skill and grace, of classic detail. One must resort to drawings, and to drawings to a considerable extent imaginary, in order to exhibit his individual view of important elements of design, even in the general composition. Witness the controversy, by no means allayed nor likely to be, concerning the lighting of the Grecian temples. On the other hand, the monuments of the periods and the regions under consideration in the present volume are for the most part extant in such a state of preservation as to be perfectly intelligible, or at least to leave no question as to the "system" of their construction.

As Mr. Sturgis observes in his preface, the difficulty with the earlier medieval monuments is of another kind. It is the difficulty of determining what the original builder meant, in view of the modification or overlaying of his work by later builders, from the immediately succeeding generations of builders actuated by different purposes down to the modern "restorer." But, even in the cases of monuments of this kind, photographic is preferable to imaginary restoration.

The subject of this volume comprises a great part of the history of architecture. "Romanesque" is a term of even wider scope in building than "Roman" in law, or "Romance" in language. Indeed, it includes much of the second title of "Oriental." Of the two divergent streams of architectural tradition that took their rise in what Professor Freeman calls "the classical or transitional Roman," that which flowed over Europe, and which we specifically describe as "Romanesque," is no more truly so than that which made its way Eastward into Asia, and which we specifically describe as "Byzantine." Indeed, this latter made its way Westward also, and in "the subject and neighbor lands of Venice" we find the two derivative styles practised side by side. The Mohammedan architecture of Asia, excepting the surface decoration, which is of a distinctly Eastern origin, was also imported from Rome, via Constantinople, and is thus ultimately Romanesque. Mr. Sturgis's admiration for the Byzantine building, and his belief in its adaptability to modern uses were manifested as long ago as when the question of an Episcopal cathedral for New York was first under consideration, and he advocated the choice of that architectural style. In the present volume he recurs to it, declaring that "it is probable that, on the whole, St. Sophia is the noblest interior in the world." His account of Byzantine architecture shows that he has good reasons for his preference; at the same time, such is his industry and such his candor, it gives those who differ from his opinion the means of differing more intelligently than they would otherwise be likely to do.

MONTGOMERY SCHUYLER.